This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

339
10.
WIDENER LIBRARY
HX 5Q7U W

Shyne - Man Without a Country. 1918.

Digitized by Google

DAL 3399.10.10

HARVARD COLLEGE LIBRARY

FROM THE LIBRARY OF

FRANK EUGENE CHASE

(CLASS OF 1876)

DECEMBER 3, 1920

Digitized by Google

Digitized by Google

Digitized by Google

NO PLAYS EXCHANGED.

BAKER'S EDITION OF PLAYS

THE MAN WITHOUT A COUNTRY

TABLOID VERSION

Price, 25 Cents.

PRICE, 15 CENTS

A. W. Pinero's Plays

Price, 50 Cents Each

THE AMAZONS Farce in Three Acts. Seven males, five females. Costumes, modern; scenery, not difficult. Plays a full evening.

THE CABINET MINISTER Farce in Four Acts. Ten males, nine females. Costumes, modern society; scenery, three interiors. Plays a full evening.

DANDY DICK Farce in Three Acts. Seven males, four females. Costumes, modern; scenery, two interiors. Plays two hours and a half.

THE GAY LORD QUEX Comedy in Four Acts. Four males, ten females. Costumes, modern; scenery, two interiors and an exterior. Plays a full evening.

HIS HOUSE IN ORDER Comedy in Four Acts. Nine males, four females. Costumes, modern; scenery, three interiors. Plays a full evening.

THE HOBBY HORSE Comedy in Three Acts. Ten males, five females. Costumes, modern; scenery easy. Plays two hours and a half.

IRIS Drama in Five Acts. Seven males, seven females. Costumes, modern; scenery, three interiors. Plays a full evening.

LADY BOUNTIFUL Play in Four Acts. Eight males, seven females. Costumes, modern; scenery, four interiors, not easy. Plays a full evening.

LETTY Drama in Four Acts and an Epilogue. Ten males, five females. Costumes, modern; scenery complicated. Plays a full evening.

THE MAGISTRATE Farce in Three Acts. Twelve males, four females. Costumes, modern; scenery, all interior. Plays two hours and a half.

Sent prepaid on receipt of price by

Walter H. Baker & Company

No. 5 Hamilton Place, Boston, Massachusetts

Digitized by Google

The Man Without a Country

A Tabloid Play in Four Scenes for Eighth Grade Pupils

Based upon Edward Everett Hale's Famous Story

By ELLEN SHYNE

The Fair of the Pilgrims

Suggestions for a Church Fair

By JESSIE A. KELLEY

BOSTON
WALTER H. BAKER & CO.
1918

Digitized by Google

LAL 3399.10.10

The Man Without a Country

CHARACTERS

(As originally produced at The Wollaston School, Quincy, Mass.)

PHILIP NOLAN.
THE JUDGE.
CLERK OF THE COURT.
MR. MARSHALL.
FIRST SAILOR.
SECOND SAILOR.
THIRD SAILOR.
FOURTH SAILOR.
MR. INGHAM.
MR. DANFORTH.
MRS. GRAFF.

As many boys and girls as desired or as there is room for may be employed in connection with the several scenes to dress the stage and complete the pictures.

COPYRIGHT, 1918, BY WALTER H. BAKER & CO.

Digitized by Google

The Man Without a Country

SCENE I.—*A court room. The play is intended to be given on a school platform without scenery, so that the several scenes must be suggested by a few appropriate details in the way of furniture. A table and chair for the* JUDGE *will be ample for this scene.*

JUDGE. Lead in the prisoner, Philip Nolan. (*Enter* NOLAN.) You, Lieutenant Philip Nolan of the United States Army, are declared guilty of conspiracy against the United States in league with Aaron Burr. Have you anything to say to show that you have been faithful to the United States?

NOLAN. Curse the United States! I wish I may never hear of the United States again.

(*Great surprise and consternation.*)

JUDGE. Gentlemen of the court, you hear what this man says. What is your verdict? (*Court consult together earnestly.*) Prisoner, hear the sentence of the court! The court decides, subject to the approval of the President, that you never hear the name of United States again—— (NOLAN *laughs, but gradually loses his swagger.*) Mr. Marshall, see that no one mentions the United States to the prisoner. Mr. Marshall, make my respects to Lieutenant Mitchell at Orleans, and request him to order that no one shall mention the United States to the prisoner while he is on board ship. You will receive your written orders this evening. Remove the prisoner. (MR. MARSHALL *and prisoner go out.* JUDGE *turns to* CLERK.) Sir, will you write the letter? (*Dictates the following.*) "Lieutenant Mitchell, Dear Sir:— You will receive from Lieutenant Meale the person of Philip Nolan, late a lieutenant in the United States Army.

Digitized by Google

This person on his trial by court-martial expressed, with an oath, the wish that he might never hear of the United States again. The court sentenced him to have his wish fulfilled. You will take the prisoner on board your ship, and keep him there with such precautions as shall prevent his escape. You will provide him with such quarters as are fitting a passenger of his rank. The gentlemen on board may make any arrangements agreeable to themselves regarding his society, but he must be exposed to no indignity of any kind, nor is he ever to be reminded that he is a prisoner. But under no circumstance is he ever to hear of his country or receive any information regarding it. Before the end of your cruise you will receive orders which will give effect to this intention. Respectfully yours, Colonel Morgan." (*Signs his own name.*) Send a copy to the President to be ratified by the United States Government. The court is adjourned.

SCENE II.—*On board ship.*

SAILOR 1. Who will read to us to-day?

SAILOR 2. Why, Plain Buttons, of course! He is the best reader on the ship. But where is he to-day? I haven't seen him since breakfast.

SAILOR 3. He is down in his stateroom reading the foreign papers that came on board yesterday. You know he is never allowed to read any news about the United States. If any reference is made it must be cut out before he receives the paper, so you see it would be awkward for him to sit here reading a paper from which many clippings had been taken.

SAILOR 2. Send for him, then. He will find nothing in "The Lay of the Last Minstrel" to embarrass him.

(*Exit* SAILOR 1 *and enters with* NOLAN.)

SAILOR 4. Ah! here he is. We have been waiting for you, Mr. Nolan. Will you read to us?

(NOLAN *smiles, picks up the book very deliberately, turns a few pages then starts.*)

Digitized by Google

" Breathes there a man with soul so dead
Who never to himself has said

(*All show embarrassment.*)

'This is my own, my native land.'
Whose heart hath ne'er within him burned
As home his footsteps he hath turned
From wandering on a foreign strand.
If such there breathe, go, mark him well.

(NOLAN *stops; the others are very uneasy; then he blunders on.*)

For him no minstrel raptures swell,
High though his titles, proud his name,
Boundless his wealth as wish can claim,
Despite these titles power and pelf,
The wretch concentered all in self ——"

(NOLAN *flings the book away, walks round and round while the others sit in silence; then he comes back and sits down.*)

NOLAN. Boys, if you are ever tempted to say a word or do a thing to put a bar between you and your country or your home, pray God that minute to take you to his own home. Stick by your families, forget you have a self, while you do everything for them. Think of your home, boys; write and send and talk of it. And for your country, boys, and for your *flag*, never dream a dream but of serving her, though the service may carry you through a thousand hells. No matter what happens to you or who abuses you, never look at another flag and never let a night pass by but you pray to God to bless that flag. Remember that behind all the officers and government, and people even, there is the country herself, *your country*. Stand by her as you would stand by your own mother!

(*He then gets up quickly and goes out. The others stand, bow, and go out.*)

Digitized by Google

SCENE III.—*On board ship.*

SAILOR 1. Ship ahoy, mates! (*Answer from outside, "Aye! Aye! sir!"*) Clear the deck, boys. We must be ready for the dance. The ladies will be here soon.

SAILOR 2. What ladies are invited?

SAILOR 3. Stupid Jack! Haven't you heard of Mrs. Graff, the famous American beauty? It is in her honor the dance is given. She has traveled all through Europe and is coming to-day with Lady Hamilton, herself.

SAILOR 2. Get things moving. What about Plain Buttons? Has he been invited?

SAILOR 4. Oh, yes. They will have to use his stateroom for a coat room, so in courtesy they have asked him to the dance, but the captain has warned them that they are responsible, and that he must talk with no one who would give him information.

SAILOR 2. But is not Mrs. Graff from Philadelphia?

SAILOR 3. Yes. Here they come. Away, boys, all is ready.

Enter sailors and ladies. PHILIP NOLAN *comes alone, but is entertained by different sailors while the others dance and talk.* MRS. GRAFF *then approaches.*

NOLAN. I hope you have not forgotten me, Miss Rutledge. Shall I have the honor of dancing?

MRS. G. I am not Miss Rutledge any longer, Nolan, but I will dance with you all the same.

(*They dance, then he leads her away and they talk for some time quietly, then* NOLAN *speaks loudly.*)

NOLAN. And what do you hear from home, Mrs. Graff?

MRS. GRAFF. *Home!!* Mr. Nolan!!! I thought you were the man who never wanted to hear of home again.

(*She leaves him abruptly and goes to her former partner. He remains standing alone until the dance is over.*)

Digitized by Google

SCENE IV.—*A room in* DANFORTH'S *house. He is seated at a table. Enter* INGHAM.

DAN. Good-morning, Ingham; glad to see you. When did you arrive in port?

ING. Just came in last night; couldn't wait another minute without seeing you, so here I am, an early caller.

DAN. Good, good! Sit down. I have news to tell you. I haven't seen you since before my sail on the *Levant*. That's a long time ago.

ING. Yes; what has happened?

DAN. Oh, many things! Did you hear about Nolan? Plain Buttons, as we called him?

ING. No. What about him? Not dead, I hope.

DAN. Yes, dead, after so many years away from home.

ING. When? Where? Were you with him?

DAN. Yes. I had been with him more than ever on our last voyage.

ING. Wasn't he a splendid fellow, when you knew him?

DAN. Yes, I can understand now, the way you used to speak of him. I could see that he was not strong, but I did not know the end was so near.

ING. He never would admit that he was not well.

DAN. The doctor had been watching him carefully for some time and one morning he came to me and told me that Nolan had not left his room, a thing which never happened before, so I went down to see him.

ING. Did he let you into his room? You know how often we tried to get in but could not.

DAN. Yes; it was the first time I had ever been in. There lay the poor fellow, smiling pleasantly, but looking very frail. I could not help a glance round, which showed me what a little shrine he had made of the box he was lying in.

ING. What was it like? Oh! how I should like to have been there.

DAN. The Stars and Stripes were draped around a

Digitized by Google

picture of Washington and a map, with the queer old names of territories, hung on the wall.

ING. He did love his country, then!

DAN. I should say so. He saw my glance and remarked, "Here, you see, I have a country!"

ING. What else did he say?

DAN. He raised himself up and cried out, "Oh, Danforth, I know I am dying. I cannot get home. You must tell me everything. Stop! Do not speak till I say what I am sure you know—that there is not in America—God bless her—a more loyal man than I. There cannot be a man who loves the flag as I do. I know she has thirty-four stars now and there has never been a successful Burr!".

ING. So that is how he felt? I knew—I knew it all the time—how he must have suffered.

DAN. Yes. I felt like a monster that I had not told him all before. I did what I could, and in half an hour left him resting quietly and happily. When the doctor went back he found that Nolan had breathed his last.

ING. So that was the end!

DAN. He left a slip of paper in his Bible asking us to bury him at sea, but to erect a monument to his memory at Orleans.

ING. What inscription did he wish?

DAN. These are the words: "In memory of Philip Nolan, Lieutenant of the U. S. Army. He loved his country as no other man has loved her; but no man deserves less at her hands."

ING. AND DAN. Let us erect a monument to the Man Without a Country, but who loved his country as no other man has ever loved her.

Digitized by Google

The Fair of the Pilgrims

By JESSIE A. KELLEY

Digitized by Google

Digitized by Google

The Fair of the Pilgrims

Arrange the stage to represent a very old-fashioned living-room with fireplace. A fireplace may be readily made by placing a large box on one end with the side toward the audience open in the centre but boarded up a little distance on each side. A short distance above this place a wooden shelf not as deep as the box. Arrange heavy gray wrapping paper, marked off with charcoal to represent rocks, around the box and extend it from the top of the box to the shelf. Also cover the shelf. Put logs of wood on andirons and if it cannot readily be connected with electricity use red crêpe paper to give the fire effect. Window effects may be made by covering spaces the desired size with white cheese-cloth, then fastening narrow strips of dark cambric horizontally and vertically across the cheese-cloth to represent the sashes and outline the panes of glass. Place bands of cambric at the top, sides and bottom of the cheese-cloth also. Straight-backed rush chairs, antique tables, spinning-wheel, cradle, pewter dishes, warming pans, Dutch oven, lanterns, candlesticks and snuffers may all be used to advantage.

Give the hall the appearance of an outdoor winter scene by grouping around the room clumps of evergreen trees dotted with cotton batting sprinkled with diamond dust. On the window ledges use the cotton and also thin strips of waxed paper shaped like icicles. Rocks may be represented by heavy gray wrapping paper crumpled in irregular shapes. A log cabin would be an addition. Trees or greenery should also be arranged to form entrances into the compartments where the various articles

Digitized by Google

are for sale, giving the impression of going from outdoor scenes into Pilgrim interiors. Use old-fashioned tables if possible for the display of the goods to be sold or cover tables with old-fashioned hand-woven spreads or covers. Use candlesticks, porringers, pewter dishes, etc., for decorations.

At the Priscilla table a flax-wheel might be used and dainty hand-made underwear, table and bed linen and aprons sold. John Alden and Miles Standish should be in charge of the Mayflower booth catering to men's needs; the Mary Chilton table, with a Plymouth Rock for a centerpiece, might sell candy and pop-corn; the Supply Ship fixed to represent a ship or with a large picture of a ship in evidence could sell cooked foods of all kinds as well as jams, jellies and preserves. Samoset, in Indian costume, has charge of the grabs which are placed in a large Indian basket suspended from a tripod. This may be made an Indian corner by the use of a wigwam, Indian blankets, relics, etc. At the Rose Standish table, where samplers are the appropriate decorations, fancy work of all kinds is found and at the Peregrine White table a cradle with a large doll in it is the magnet which draws people to buy the many dainty children's garments displayed.

A Pilgrim supper consisting of baked beans, brown bread, and Indian pudding or succotash, coarse breads and pumpkin pie could be served. Have the tables very simply arranged, using only candlestick or old-fashioned dishes for decoration.

All should wear Puritan costumes. For the women this consists of a plain, dark dress with white cap, kerchief, cuffs and straight, narrow full apron, all severely plain and devoid of trimming. The men wear knickerbocker trousers, dark, square, close-fitting coats, black sugar-loaf hats which can be fashioned of heavy black paper, and low shoes with silver buckles. Miles Standish should be in military costume with steel breastplate, made of heavy paper covered with tinfoil, over buff-colored coat. He carries musket and sword.

A very appropriate entertainment would be the drama "The Courtship of Miles Standish," or tableaux repre-

Digitized by Google

senting scenes of Pilgrim life such as "The Compact," "The Landing," "Signing the Treaty," "The First Wash Day," "Samoset's Welcome," "Spinning," "Working the Sampler," "Puritan Babies," "Going to Church," "The First Thanksgiving," "Why Don't You Speak for Yourself, John?" and "Miles Standish's Return." Appropriate songs or readings, which are readily found, may be given while the tableaux are being shown and add much to their effectiveness. Perry pictures or illustrations in histories are the best guides for these tableaux.

A set of stereopticon slides of Pilgrim life and a lecture to accompany them have been prepared by the Tercentenary Committee and may be obtained at the Congregational House, Beacon Street, Boston. Where a lantern and a screen are available this makes a very easily prepared program. If the Fair is to be held two or more evenings all these entertainment suggestions could be used, as while the thought of each focuses on early Pilgrim life, they are still so distinctly different that the program for each evening would be sufficiently varied. Have both the supper and the entertainment tickets carry out the Pilgrim thought.

Digitized by Google

Digitized by Google

A PLAY A MONTH

By Alice W. Chaplin

Twelve twenty minute sketches for female characters, providing a timely and appropriate entertainment for each month in the year. Suitable for church or school performance or for any other use of amateur theatricals.

Price, 30 cents

CONTENTS

Pickles, Bonbons, and Temper (4 girls).
A Valentine Problem (3 girls).
Mad! Mad! (5 girls).
Because it Rained (4 girls).
May (5 girls).
That Boy (4 girls).
Independent Flynn (5 girls).
Home and Mother (6 girls).
All for a Man (6 girls).
Behind the Screen (5 girls).
Thankful for Jack (6 girls).
Merry Christmas (4 girls).

TEN PLAYS FOR BOYS

By George M. Baker and others

A collection of popular plays, new and old, for boys of the school age, offering a wide variety of choice and providing a convenient means for making a selection of material for this purpose.

Price, 30 cents

CONTENTS

Not Wanted—A Wife (3 boys).
The Freedom of the Press (8 boys).
The Great Elixir (9 boys).
The Humors of the Strike (8 boys).
My Uncle the Captain (6 boys).
New Broom Sweeps Clean (6 boys).
A Tender Attachment (7 boys).
Dizzy's Dilemmas (4 boys).
Hypnotism (5 boys).
Julius Cæsar *in two acts* (10 boys).

THE ELF THAT STAYED BEHIND

And Other Plays for Children

By Madeline Poole

Five exceptionally pretty, picturesque and actable little plays for young folks, all produced at various times by the author. Including one of the Colonial period, one of the Revolutionary and a Christmas play turning upon incidents of the present war in Belgium, the latter admirably suited for Red Cross entertainments. Strongly recommended for both literary and dramatic merit.

Price, 30 cents

CONTENTS

The Elf that Stayed Behind (1 boy, 5 girls).
The Goblins (6 boys, 2 girls).
The Quaker Way (3 boys, 4 girls).
The Christmas Box (3 boys, 3 girls).
A Puritan Prank (4 boys, 4 girls).

A CAMP FIRE CINDERELLA

A Camp Fire Play in One Act

By Mrs. Arthur T. Seymour

Six females. Scene, an interior; costumes, modern and Camp Fire. Plays twenty minutes. Gertrude, the younger sister, is refused membership in the Camp Fire organization by her two sisters who use her as their drudge, but her efficiency and unselfishness win out for her in the end. Well recommended.

Price, 15 cents

Digitized by Google

THE CAMP-FIRE GIRLS

A Comedy in Four Acts

By Walter Ben Hare

Fifteen female characters and seven children who do not speak. Scenery, one interior and two exteriors; costumes modern and Indian. Plays a full evening. An admirable vehicle for spreading the principles of this helpful order as well as an interesting and effective entertainment suitable for any occasion. Peggy Malone, the little drudge, is a part of enormous sympathy; Zingara, the gypsy, very picturesque and dramatic; and Mollie Mealy, the old maid, a scream. Very strongly recommended.

Price, 25 cents

CHARACTERS

PEGGY MALONE, *a little drudge.*
MRS. BACON, *a boarding-house keeper.*
BEULAH MARIE, *her daughter, aged seventeen.*
MISS HENRIETTA DASH, *a newspaper reporter.*
MISS MOLLIE MEALY, *an old maid, so sentimental.*
MISS LEE, *the guardian of the camp.*
ZINGARA, *a wandering gypsy.*
NEETA, *a little gypsy song-bird.*
NELL MASON
MARGERY GILMORE
BETTY THURSTON
NAN LESTER
MELISSA HICKS
DORIS GRAY
PHYLLIS MARVIN
} *Camp-Fire Girls.*

SYNOPSIS FOR PROGRAMMES

ACT I. Christmas day in a boarding-house. The poor little drudge. Beulah entertains the camp. Peggy dreams.

ACT II. The dream. The Princess Pocahontas.

ACT III. Same as Act I. The awakening. Her cup of misery.

ACT IV. A gypsy camp. The Carnegie medal. Happiness at last.

OUR BOYS

A Comedy in Three Acts

By H. J. Byron

A new edition of this evergreen comedy, reprinted from an acting copy and containing all the "gags" and stage business employed in professional performances of the piece, arranged for amateur production by Frank W. Fowle, following the traditions of the Boston Museum. Starting with a run of more than 1,500 nights in its original production, no existing play has had a larger or more universal success in the theatre than this. Very easy to produce and a sure hit in amateur theatricals.

Price, 15 cents

Digitized by Google

A. W. Pinero's Plays

Price, 50 Cents Each

MID-CHANNEL. Play in Four Acts. Six males, five females. Costumes, modern; scenery, three interiors. Plays two and a half hours.

THE NOTORIOUS MRS. EBBSMITH Drama in Four Acts. Eight males, five females. Costumes, modern; scenery, all interiors. Plays a full evening.

THE PROFLIGATE Play in Four Acts. Seven males, five females. Scenery, three interiors, rather elaborate; costumes, modern. Plays a full evening.

THE SCHOOLMISTRESS Farce in Three Acts. Nine males, seven females. Costumes, modern; scenery, three interiors. Plays a full evening.

THE SECOND MRS. TANQUERAY Play in Four Acts. Eight males, five females. Costumes, modern; scenery, three interiors. Plays a full evening.

SWEET LAVENDER Comedy in Three Acts. Seven males, four females. Scene, a single interior, costumes, modern. Plays a full evening.

THE THUNDERBOLT Comedy in Four Acts. Ten males, nine females. Scenery, three interiors; costumes, modern. Plays a full evening.

THE TIMES Comedy in Four Acts. Six males, seven females. Scene, a single interior; costumes, modern. Plays a full evening.

THE WEAKER SEX Comedy in Three Acts. Eight males, eight females. Costumes, modern; scenery, two interiors. Plays a full evening.

A WIFE WITHOUT A SMILE Comedy in Three Acts. Five males, four females. Costumes, modern; scene, a single interior. Plays a full evening.

Sent prepaid on receipt of price by

Walter H. Baker & Company

No. 5 Hamilton Place, Boston, Massachusetts

Digitized by Google

The William Warren Edition of Plays

Price, 15 Cents Each

AS YOU LIKE IT Comedy in Five Acts. Thirteen males, four females. Costumes, picturesque; scenery, varied. Plays a full evening.

CAMILLE Drama in Five Acts. Nine males, five females. Costumes, modern; scenery, varied. Plays a full evening.

INGOMAR Play in Five Acts. Thirteen males, three females. Scenery varied; costumes, Greek. Plays a full evening.

MARY STUART Tragedy in Five Acts. Thirteen males, four females, and supernumeraries. Costumes, of the period; scenery, varied and elaborate. Plays a full evening.

THE MERCHANT OF VENICE Comedy in Five Acts. Seventeen males, three females. Costumes, picturesque; scenery varied. Plays a full evening.

RICHELIEU Play in Five Acts. Fifteen males, two females. Scenery elaborate; costumes of the period. Plays a full evening.

THE RIVALS Comedy in Five Acts. Nine males, five females. Scenery varied; costumes of the period. Plays a full evening.

SHE STOOPS TO CONQUER Comedy in Five Acts. Fifteen males, four females. Scenery varied; costumes of the period. Plays a full evening.

TWELFTH NIGHT; OR, WHAT YOU WILL Comedy in Five Acts. Ten males, three females. Costumes, picturesque; scenery, varied. Plays a full evening.

Sent prepaid on receipt of price by

Walter H. Baker & Company

No. 5 Hamilton Place, Boston, Massachusetts

S. J. PARKHILL & CO., PRINTERS, BOSTON, U.S.A.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google